Janaury 5, 1992

Dear Harold,

Hope the New Year finds you well. Thank you for the Times article.

I am enclosing a number of clippings from area papers. There are quite a few in today's Philadelphia Inquirer including a commentary from Ole'Single Bullet himself.

The newspaper in which Robert's article appeared is The Delaware County Daily Times. The address is 500 Mildred Avenue ....Primos, PA. 19018 The phone number is 215-622-8810.

I believe what happened in that article(Delaware County Times 11/22/91) was simply the result of the way Kelvyn Anderson wrote it. Robert is obviously refering to Lifton when he states, "This so-called critic leaked it because he was convinced Stone was going to do his story." This is reinforced by Robert's quote in the Philadelphia Magazine. I'm certain Robert did not speak of you as a "disgruntled and discredited charlatan."

This situation surrounding the movie has created a climate where it's hard to offer pinpoint criticism. Ironically it was Stone who found himself in a triangulated crossfire. The movie has been attacked by 3 seperate groups, each with thier own motive. They are:

THE CONCERNED CRITICS - Men like you and Harry who have investigated this case and while you hold the Warren Commision in great contempt you hold The Garrison Investigation in almost equal contempt.

THE OLD GUARD - This group includes the likes of Belin, Ford and Spector who insist on defending the myth of the Warren Report.

PEEK'S BAD BOYS - This was the group organized and run by Lifton. It included a small band of Lifton-sympathetic main stream journalists among them, Sam Anson and Martha Smilgas(Time).

The problem is that the media, for the most part has grouped all 3 togeather. Robert has a letter that Lifton wrote Stone in May which trys to indict you, me, Harry and himself as the ringleaders of Operation Bad Boy. This linkage is also evident in Sam Anson's Esquire.

I gave the movie two grades. As a motion picture I'd have to give it an "A". It moves rather fast for a 3 hour drama, there are many stars and it's production values are first rate. As for it's grade as a documentary I gave it a "D". I felt the medical evidence contradictions were valid and important but where not given enough backround. I'd have spent less time on the homosexual antics and more on the background importance of the evidence.

In defense of Stone I can only say that he had limited choices of "plot vehicles" to drive the movie. I've seen Lifton's screenplay and if you think Garrison made himself look good, you should see Lifton's. He singlehandedly credits himself with discovering the "ultimate soultion (body alteration)."

Lifton is the one who should receive the Oscar and Golden Globes. He was calling Stone every name in the book in Janaury. He outlined "Operation Peek's Bad Boy (his title not mine) " in several phone calls. He wanted me, because of my posistion in the media to sign on to his campaign of slander. Then in May, Lifton get's his foot in the door with Stone and ends up with a screen credit and probably a few thousand dollars in his pocket. He then changes his story and trys to place the blame for Operation Bad Boy on the rest of us.

The movie appears doomed as far as it's financial prospects. As I told Harry, it must gross far in excess of 40 million in order to make a profit. It's failure will likely mean there'll be no more motion pictures concerning the event. So much for Hollywood.

I've been wanting to ask you a few questions about Post Mortem. In the Memorandum of Transfer (Post Mortem pg. 558) The last item is the receipt between Fox and Madenia concerning the November 29 processing of "films and prints." Is this actual receipt still sequestered? Fox indicated to me that he did not believe they made any prints that day. This would seem logical if a few days later Fox is asked to make prints in the Secret Service lab.

Has anyone ever addressed the fact there's one too many color positives in the later inventories of the material after it's placed in the Archives?

Sincerely, Mark Crouch